CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 21, No. 28 TORONTO, JULY 11, 1956 $3.00 Per Annum

# TO SHOOT $1,500,000 TV SERIES HERE

## New NY Studio Has RKO Deal

The return to New York of permanent full-time theatrical motion picture production became a reality with the revelation recently of the creation of Production Center Inc., two fully-equipped modern sound stages of 10,000 square feet each

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## $35,000 From Variety Game

The sum raised for Variety Village and other Heart Fund activities of the Variety Club of Toronto through the recent Toronto vs. Richmond ball game will reach $35,000, Chief Barker David Griesdorf told those at the last meeting of the season, held

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## NEWFIELD DIRECTS 'MOHICANS' AT CAN. FILM INDUSTRIES

The real beginning of the production program anticipated by Arthur Gottlieb, president of Canadian Film Industries, and David Coplan, managing director, when the company's $750,000 expansion and revamping project began a year ago has a September 1 date. At that time, it has been learned in Toronto, Sam Newfield, Hollywood motion picture and TV veteran director, will begin the production of 38 half-hour television shows on film. The series, The Last of the Mohicans, is said to be for interests connected with one of the top men in both the motion picture and television industries, Edward Small. Sponsorship of the series was arranged after the pilot film was made in Hollywood by Normandy Productions. The star is Lon Chaney,

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### 'Oedipus Rex' Entered In Venice Festival

**Oedipus Rex, the 35 mm. color motion picture made from the Stratford Festival's production and directed by Tyrone Guthrie, has been entered in the 17th International Film Festival, held annually in Venice. It will take place in the early fall. The picture, made jointly by Leonid Kipnis and the Festival Foundation and photographed at Canadian Film Industries' studio in Toronto, will be premiered at the 10th International Edinburgh Film Festival, which runs from August 19 to September 9. The Edinburgh deadline was extended to permit its entry.**

**Early reports are that Oedipus Rex, which is still being edited, promises to be an outstanding feature. It will have "art house" exhibition.**

**Kipnis, now in Hollywood, will be in Canada this month for further discussions about the film with Tom Patterson, Festival director, and others.**

### Vancouver Wins RKO Drive

Robert W. Smith's Vancouver branch topped the recent RKO Canadian Short Subjects Sales Drive instituted by Jack L. Labow, Canadian District manager.

### Fire Destroys BC House

A fire recently destroyed Harold Locke's 447-seat, six-day Academy Theatre in Maillardville, BC. The only one in the community, the house was recently taken over by Locke from Mrs. M. Ekestrand.

## Can. Film Awards Names Winners

The National Film Board subject, Gold, produced by Tom Daly and directed by Colin Low, was voted the best 35 mm. theatrical short in the eighth annual Canadian Film Awards, which will be presented on the stage of the Avon Theatre, Stratford, be-

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## OUR BUSINESS by N.A. Taylor

### *Inflation or Growth?*

IS our business geared too high? Are we trying to continue to operate in a market which really doesn't exist — an overhang from the war years when, for reasons too well known to reiterate, we were experiencing a boom?

Before the war most first-run theatres in large key cities had an established policy of running films for one week. Holdovers were seldom talked about and, indeed, a rare exception. Production was based on this kind of potential return and geared accordingly. Wartime, with its artificial economy of high incomes and limited

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## Nathanson BC Houses To Famous Players

Seven Vancouver theatre properties, operated for years by Famous Players Canadian Corporation under lease, have been purchased by that circuit from the Paul Nathanson company, Theatre Properties (Hamilton) Limited. The announcement of the deal was made from head office, Toronto, last week.

The theatres are the Orpheum, Alma, Grandview, Kerrisdale, Regent, Victoria and Windsor.

The Orpheum Theatre, which has 2,871 seats, is one of the largest and finest theatre properties in Canada. Under the management of Ivan F. Ackery

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### To Direct 'Love Story'

Gerd Oswald will direct Bob Goldstein Productions' Love Story, which will star Barbara Stanwyck.

## AA'S Calgary Branch Takes Spring Drive

First prize of $500 in Allied Artists' Spring Drive, which ended May 31, was won by the Calgary branch, managed by Walter DuPerrier, it was announced in Toronto by Jack Bernstein, Canadian sales manager. DuPerrier also got an engraved wrist watch, the General Manager's Award, which was presented personally by D. V. Rosen last week.

Saint John, under Gerry Hoyt, won $300 and Vancouver, headed by Lou Segal got $200.

## 'INVITATION TO THE DANCE' TOPS

**The Golden Berlin Bear, awarded to the finest feature by the sixth annual International Film Festival in Berlin, went to MGM's Invitation to the Dance. The Silver Berlin Bear, the next highest honor, was given IFD's Richard III. Best director was Robert Aldrich for Autumn Leaves and his work in Trapeze got Burt Lancaster the acting award. Elsa Martinelli of Italy, for her performance in Donatello, was named the best actress.**

**Norman McLaren's National Film Board entry from Canada, Rhythmetic, won a Silver Berlin Bear as second prize for short documentary films.**

**Best color prize went to a Japanese film, White Snake Woman and a German nature film won in the documentary field, with Disney's The African Lion second choice.**

**There were 100 film from 33 nations and prizes went to India, Turkey and the United Nations also.**

### ASTRAL FILMS GETS SELZNICK REISSUES; 'INTERMEZZO' NO. 1

Intermezzo, booked into the University and Eglinton, Toronto, is being released in Canada by Astral Films, along with other David O. Selznick films—Paradine Case, Portrait of Jenny, Since You Went Away, Spiral Staircase, I'll Be Seeing You and Bill of Divorcement. All have leading stars and Intermezzo, starring Ingrid Bergman, is now playing leading USA houses. Another Astral attraction, Bread, Love and Dreams, starring Gina Lollobrigida, opens August 1 in Toronto and Montreal.

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—HOLLYWOOD REPORTER

Canadian Film Weekly

Vol. 21, No. 28 July 11, 1956

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## FAMOUS PLAYERS

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it will continue to be the flagship of the Famous Players circuit in British Columbia.

The acquisition of these properties by Famous Players is in line with its policy of adjusting its operations. Accordingly, it is expected that some of the suburban theatres which have been included in this transaction and are not now operating may be disposed of or converted for other purposes.

All the theatres but the Orpheum were built by W. J. Langer, Vancouver business man, in the 20's and acquired from him by N. L. Nathanson.

Paul Nathanson seems to have disposed of almost all of his theatre holdings. Deals over the last decade saw the transfer of Odeon, which he operated with his late father, N. L. Nathanson, to the J. Arthur Rank interests. Later the Palace and Capitol, Hamilton, went to the English interests also. Some years ago he disposed of the Poli theatres in New England. Nathanson retains a few theatres, these being under lease to Odeon in British Columbia.

Nathanson, who has many business interests, owns Empire-Universal Films Limited and a major share of Associated Screen News, Montreal.

## 'Something Of Value'

Michael Pate has been signed by MGM to portray Joe Matson, the South African planter who turns avenger when his wife is slain by the Mau Mau in Something of Value. He joins a cast which includes Rock Hudson, Dana Wynter, Wendy Hiller, Juano Hernandez and Sidney Poitier.

## TV Director Signed For Two RKO Films

Sidney Lumet, brilliant TV director, has been signed by RKO to a two-picture deal, in line with RKO's plans of signing outstanding new creative talent.

He has been identified with such notable TV shows as Danger, You Are There, Best of Broadway and more recently as director of hour-long dramatic shows.

# $1,500,000 Series

(Continued from Page 1)

Jr. Newfield, here for several weeks, has been joined by the production manager, Bert Bachrach and both, working from offices at Film Industries, are busy lining up people and contacts. Newfield, who will be using hundreds of players, has been in touch with Howard Milsom at Central Casting and CBC officials, among them Ernest Bushnell and O. C. Wilson, have been helpful in different ways. Costuming and wardrobe arrangements have been discussed with Malabar's.

Shooting time is estimated at seven months, with the script switching to winter scenes. Chaney, who will live in his own trailer while here, will get his chief support from Johnny Hart, one-time Lone Ranger.

Hollywood and New York technicians have been here several times to check facilities and chart their use. They even surveyed Gottlieb's farm at Pickering, Ontario for the erection of an Indian village near the fish-stocked artificial lake which he created some years ago.

Gottlieb has been hospitalized privately for some weeks recovering from a shoulder break, while Coplan is on a three-week trip to Europe right now.

Gottlieb, who came from New York 24 years ago to establish Canada's second major motion picture printing firm, Film Laboratories of Canada, is also something of a production pioneer. In 1936 he produced two features in Toronto for MGM distribution under the United Kingdom Quota Act, King's Plate, starring Toby Wing, and Undercover Man. Interior shooting was done at the Ravina Rink, West Toronto, which was Gottlieb's property. During the war he produced a number of theatrical shorts for the Canada Carries On series of the National Film Board, then headed by John Grierson.

Newfield's sojourn in Toronto is in the nature of a reunion. He directed King's Plate and Undercover Man as part of a six-feature project which was dropped when the British Government upped greatly the budget stipulated for Quota pictures. American companies, instead of meeting the requirements of the Quota Act with small pictures so that they could distribute big ones, decided that it was better business to make big ones in England. Thus A Yank at Oxford, from MGM in 1938.

The physical expansion program of Film Industries' $2,000-000 plant in New Toronto was worked out by Gottlieb and Coplan after the latter joined the company as managing director in October, 1954. Coplan came to Film Industries after eight years in Great Britain, during which time he was managing director there for United Artists, a member of the board of directors of Odeon Theatres as UA representative, the operator of his own film distribution company and a participant in the production of three features. He returned to Canada for personal reasons.

He was responsible for the arrangements which brought the shooting of Oedipus Rex, the Leonid Kipnis-Stratford Foundation 35 mm. color feature, to the studio. Film Industries has been busy shooting filmed TV commercials, with Emile Harvard in charge. He will have no connection with the Newfield operation.

The present plant, considered by many to be the finest in Eastern United States and Canada, was officially opened in January, 1948. It has a studio, printing department and all equipment needed for any phase of movie making. Its recording theatre, in which there is an RCA Photophone costing $120,000 along with a Western Electric system, is the largest outside of Hollywood and New York. Technicians from New York and Hollywood were amazed at the facilities.

The Mohican series may very well be the start of major production in this country. It is not unlikely that plans for another series, to follow the first immediately, will be finalized after six or so of the present series.

Film Industries has no financial interest in the series, its connection being the renting of facilities only.

Why is the series being shot in Canada? Mainly because a feature made of the footage can be distributed in various parts of the foreign market and this will qualify under the Quota Act in Britain. Also the series becomes eligible for British TV, which has regulations against using USA-made films.

## UA WEEK BOOKINGS SET RECORD

**What is estimated to be a new record was set by the 17,420 UA feature bookings in USA and Canadian theatres during United Artists Week, July 1-7. The total represents bookings 20 per cent higher than the number of possibilities and is accounted for by many houses billing two or more features during the week.**

**Cash prizes will go to the three branches showing the greatest number of bookings. Each member of the first place branch will get three weeks' extra salary, second two weeks' pay and third one week's salary.**

## OUR BUSINESS

(Continued from Page 1)

outlets for spending, caused an unnatural spurt in theatre grosses to the extent that holdovers in key cities became commonplace. In this period one large first-run theatre in Toronto used only 13 films in an entire year. Higher grosses led to continuing higher expenditures on production. The later advent of TV as a competitor and the resultant thinking that only super-duper multi-million dollar films could compete with this new medium led again to a higher spiral of production costs. Post-war theatre building contributed its own measure of problems by overseating in many situations and the drive-in building boom made still more potential seats available for movies. As a result we find ourselves with more seats than patrons in many places and a resultant uneconomic level of operation.

In the last decade, coupled with a new prosperity we have witnessed a multiplicity of ideas and diversions, each of which occupy the leisure time and use the spare money of some segment of the public. The fantastic increase in automobiles, most of which are sold on time payments, is an example of what takes the public's time and money. Add to this the fabulous increase in the manufacture and sale on time payments of many other hard goods. Even more importantly, scan statistics for those who have taken up a varied group of sports such as golf, boating, bowling, amateur photography, stamp collecting, not to mention the "Do It Yourself" fad. It is true that the public has a greater amount of leisure but there are so many more interesting things with which to occupy it. In the last decade all the things which were stopped dead during the war, leaving the theatres in a happy and unchallenged position, came to life and others have since been added. The artificially-stimulated concentration on movies as entertainment was apparently mistaken for natural development and growth.

Higher production costs do not necessarily gear higher boxoffice returns, nor higher profits for the exhibitor. On the contrary, selling policies have reached the point where the exhibitor's profit is confined to a very narrow margin, thereby depriving him of any cushion for the many pictures he must exhibit which have no boxoffice value and result in a loss. There are those who will say that a retrenchment in production spending will spell doom for our business. No one would suggest that we revert to "B" type pictures. There must, however, be found a happy medium which will gear production costs to boxoffice returns based on a fair and reasonable appraisal of the overall potential.

## VARIETY GAME

(Continued from Page 1)

in the Prince George Hotel. Indications were that a record yield was in sight but rain, which came in the late afternoon, kept a potential 15,000 attendance down to about 6,000. Some $5,000 worth of ticket reservations weren't picked up and, of course, most of the window business was eliminated.

Griesdorf delivered a detailed report, praising the management of the Toronto Baseball Club for the many ways it contributed toward a reduction of expenses and an increase of the take. Chet Friedman came in for a hefty pat on the back for the way he took over the souvenir program in an emergency, its value financially being emphasized by the reduction of income from the gate. Al Troyer also did a great deal for the program.

Others were lauded. Harry and Ben Smith did fine work, with considerable personal expense involved, in getting Red Buttons and Paul Winchell. Ed Derocher and Harold Myers carried the major task of ticket distribution and they let it be known that Tim Daly, that great old-timer who works for Conn Smythe at the Maple Leaf Gardens, sold $950 worth of pasteboards, while Harold Kay got rid of $600.

J. J. Fitzgibbons, Jr. got warm acknowledgment for gathering the prizes, a task in which he was aided by Friedman; George Altman for doing the hauling through his Mavety Forwarders; Joe Bermack, who was helped by Claude Alexander, for organizing the sale of programs at the stadium; George Cuthbert of General Theatre Supply for the sound system; Gerald Peters for his work on the entertainment program; Robin Logan of AGVA for his co-operation; and Willie Gold of the Barclay for permitting his musicians to appear.

The matter of music shows the devotion of musicians to Variety's cause. Walter Murdock, musicians' union head, gave a special okay to Dennis Stone's orchestra, which accompanied the show, and Cliff McKay and his Aylmer Holiday Ranch outfit, one of the evening's leading attractions. Though it rained, taking the press out of clothing due to be worn on the job in a short time, wetting music sheets and endangering wood instruments, the musicians insisted on playing.

Griesdorf also thanked Harvey Harnick, Fund-Raising chairman.

During the meeting Bill Cupples of the Park, Welland, presented the Heart Fund with a $350 cheque, the proceeds from a Sunday evening show in St. Catharines. It was put on by the Niagara Peninsula Theatre Managers Association. George Altman also added another $500 to the proceeds from his scrap drive.

## PICKFORD LEADS HALL OF FAME

**First five selected by over 500 USA motion picture editors and critics for inclusion in the new Motion Picture Hall of Fame are Toronto-born Mary Pickford, D. W. Griffith, Cecil B. DeMille and Charles Chaplin, in that order. Jesse L. Lasky announced the winners drawn from those busy between 1910 and 1920.**

**Lasky announced the results from Westhampton, Long Island, where he was presiding over a three-day Cavalcade of Film Classics. Proceeds were earmarked for the building of a museum and hall of fame.**

**The committee, of which George Murphy is chairman, has on it, among others, Miss Pickford, Richard Barthelmess, Charles Brackett, Irene Dunn, Cecil B. DeMille, Ginger Rogers, Rosalind Russell, James Stewart and George Blackwell, head of Celebrity Service, who is NY representative.**

**Few if any Canadian critics or commentators were asked to vote.**

## LIVE THEATRES HAD BAD YEAR

**Canadian stage organizations of repute are having financial trouble, despite the spread of live theatre through Stratford and summer presentations. Ottawa's Canadian Repertory Theatre has become the Repertory Theatre of Ottawa, which assumes the $4,500 deficit and will seek $500,000 for a theatre building that will include school, studio and exhibition facilities and stores. These will help create income.**

**The Ottawa group, of which the chairman and managing director is Reginald Malcolm, will first seek $15,000 for a 20-week season next winter under Ian Fellows, Productions Director.**

**At the annual meeting of the Montreal Repertory Theatre Chrystie Douglas, president, reported a serious financial condition. Despite greater attendance increased costs caused an operating loss. The MRT also has a building project.**

### 'Heaven Knows, Mr. Allison'

John Huston will direct 20th-Fox' Heaven Knows, Mr. Allison.

### Joins 'Buffalo Grass' Cast

Edmond O'Brien has joined the cast of WB's Buffalo Grass.


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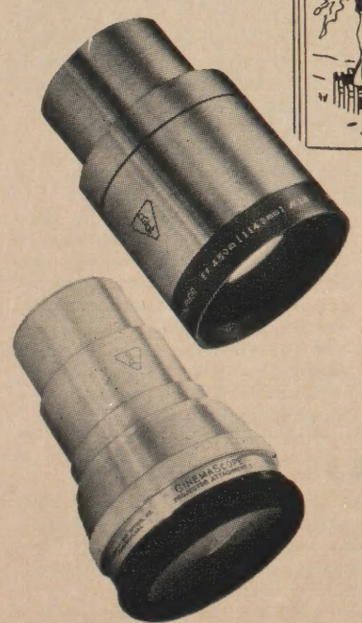

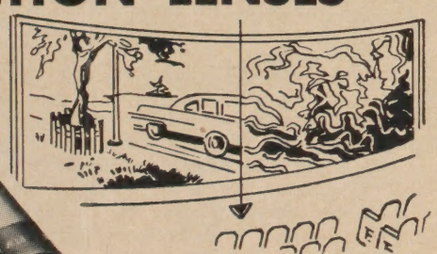

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## NEW NY STUDIO

(Continued from Page 1)

in a converted building in Manhattan a dozen blocks from Times Square, and the establishment of Galahad Productions, Inc., an independent producing firm which shortly will begin filming an annual output of features at the Center.

The announcement by Himan Brown, former radio and TV producer who heads both companies, was followed by one from Daniel T. O'Shea, president of RKO Radio Pictures, that his company will release four Galahad features a year for the next three years. The first film, Brave Tomorrow, goes before the cameras on July 9, under Mende Brown, studio manager and executive in charge of production. O'Shea said that New York had many advantages for production along the lines of that of London and Paris.

For the past two years the 200 by 100 square-foot building at 221 West 26th Street has been renovated to meet the requirements of motion picture making. The sound stages — one 37 feet high, the other 27 feet high — are completely sound-proofed, cut off from all street noises and the vibrations of low-flying airplanes, including jets. A third sound stage, with 5,000 square feet, is being fitted and is expected to be ready shortly.

The Production Center includes facilities for movie-making literally from the roof to the basement. The flat-surfaced roof will be used for outdoor sets while the basement houses up-to-date film vaults. The five-storey-high building provides also ten equipped editing rooms, 14 dressing rooms, three make-up departments, six production offices and the largest carpentry shop in the East for the construction of sets and scenery for films.

The building site, in what was at the turn of the century the heart of New York's theatrical district, Old Chelsea, has its origins in the early days of motion pictures. The base for studio operations of the Famous Players-Lasky organization, it was headquarters for Adolph Zukor and Jesse Lasky from 1914 to 1920. When the film industry moved to Hollywood, the studio became an armory, which now comes full circle with its conversion by the Browns.

### To Direct RKO's 'Underdog'

Joseph Newman will direct RKO's Underdog.

### Diana Dors In RKO Film

Diano Dors, top British star, has been signed by RKO to star opposite George Gobel in I Married a Woman.

*Typographs*

*Observanda*

THEATRE MANAGER who was so uncivil to the gentleman who had been misdirected into the former's parking spot by an attendant should know that he was addressing a local MPP. He not only lost his theatre some good patrons but probably made the industry an enemy . . . *Frank Friedman,* one-time *Liberty* editorial staffer, has a novel coming out in Britain. It's a Book Society choice too . . . *Milton Shulman,* once of here and now a Beaverbrook drama critic in the UK, was married recently. It's his second whirl on the matrimonial merry-go-round . . . *Glenn Ireton's Far East Film News,* printed weekly in Tokyo with the editorial aid of his recent bride, Kikuko Monica, just changed to a bigger format. Glenn was WB ad-pub chief in Canada some years ago, so that probably has something to do with this information: "Published weekly by Amusement Trade Publications, Ltd., 602 Confederation Life Bldg., Winnipeg, Manitoba, Canada, and distributed by Rengo Film News Co. Ltd., established May 15, 1953, in Tokyo, Japan." The Winnipeg address is of E. A. Brotman, QC . . . *Peter Morrison* just quit as editor of *The Film Weekly,* Australia to be an ad-pub exec and Don Carle Gillette, who stepped out as editor of *The Hollywood Reporter* long enough to write a book, is to succeed his successor, McCullagh St. Johns.

*WIZARD OF OZ* goes into the University after *John and Julie.* Do you remember Bert Lahr's classic performance as the cowardly lion? I saw his priceless work on Broadway in the amusing puzzler, *Waiting for Godot.* We were in his dressing-room after a matinee and into the open door came a lady, eyes wide and mouth agape in admiration. She finally found her voice and said: "I still don't understand the play but you were wonderful, Mr. Lahr." Answered Bert: "Thank you. That's two of us. I don't understand it either" . . . *You lucky* Muskoka Lodgers! Jack and Mildred Pichon, about the best-looking, most personable and top-talented singing team in Show Business, will again be entertaining and hosting at Sam Handler's Port Sydney resort this summer. There, too, Dave Rush's Barrie battler, James J. Parker, is training for his late July fight with Archie Moore in Jack Kent Cooke's ballyard . . . *Most sensational* short, *The Miracle of Todd-AO,* is now in front of *Oklahoma!* at the Tivoli. You don't think a film can make you jump out of your seat? Get your money up, mister . . . *That camera* Paramount uses for its newsreel trademark is at least 30 years old, newsreeler Roy Tash says . . . *Trapeze* grosses are absolutely staggering . . . *Karsh's* recent Hollywood portraits due soon in *Maclean's.*

IN BUFFALO recently Harry Ginsler of Astral Films saw this Filmrow scene: A hearse drove up to a film exchange. Two grey-gloved top-hatted attendants removed the coffin and with measured tread carried it into the main office. They laid it down and, as one stood with his hat over his heart, the other opened the coffin lid, reached in and brought out a can of film. On it was a wreath with these words: "This Film Died." They picked up the coffin, put it back in the hearse and drove off, leaving the can. Nobody's telling who these joking exhibitors were and the name of the film . . . *So many* people around here have bits of real estate speculations that someone observed: "If that land boom collapses suddenly Toronto will sure have a lot of new farmers" . . . *Roses of Yesterday* Blooming Again: Laura La Plante, she of the silent screen who was one of the first Canadian stars, will play Betty Hutton's mother in Republic's *Spring Reunion* . . . *MGM just* made Rocky Graziano's story, *Somebody Up There Likes Me.* How about Epigraph Productions making the story of Lucius Q. Porkhead, its president, with the title, *Nobody Down Here Likes Me.* Maybe as a serial—in 15 epithets. Boy, is this getting to be a poison pun letter . . . *Gerry Kedey* of Motion Picture Centre is again chairman of the film-TV div, United Appeal of Greater Toronto . . . *Hey, Dickens lovers!* David Copperfield Explorations Limited is a new Ontario mining venture. And dig the Dickensian flavor of the names of these shareholders: Barnabas William Nixon Apple and Kenneth Gordon Rupert Gwynne-Timothy.

CLYDE GILMOUR, one-man opinion syndicate and *The Telegram* movie critic, is set to scrutinize Hollywood in person . . . *At lawst,* my dear Cholmondeley! The Social Register of Canada Company, a new Toronto firm, will publish the names "of well-known and socially well-sponsored individuals resident in Canada." Now, don't any of youse guys nominate Tim Buck or Snarky Farkeson . . . *Old-timers* say that most of the Vancouver theatres just bought by Famous Players from Paul Nathanson were built by W. J. Langer in the '20s with his winnings from the Irish Sweepstakes . . . *Would there* be a Mansfield or a Dors if there wasn't a Monroe? And would there be a Monroe if there hadn't been a Harlow? So next year Monroe will play the title role in *The Jean Harlow Story,* now being scripted by Adela Rogers St. Johns for Fox . . . *Two scribes who* toured UK studios recently are Les Wedman of *The Vancouver Province* and Sydney Johnston of *The Montreal Star* . . . *If you* are a male and June Callwood's so-very-wise *Maclean's* article, *The Battle of the Sexes,* doesn't roil your think-tank, bringing to the surface new realizations, then it's got a leak in it . . . *Sign in* the Ford Hotel: "Do Not Smoke In Bed. The Ashes On the Floor May Be You" . . . *In the tent* at Stratford, where each evening their lives again all the beauty of the English tongue, this curt and doubtful word is above the door to the male retreat: "GENTS" . . . *Friends* will be sorry to hear that Bill Hartnett, Ottawa IA man, passed on. He was ill quite frequently.

PIGEONS ARE to be preferred to people as company, George M. Cohan said long ago. He said it through a park-lounger named Parker, whom he portrayed in his own play, *Pigeons and People,* first presented a decade before Cohan's death in 1942. About this time next year we will be privileged to witness a strange reunion—that of Cohan and his beloved pigeons.

Do you know the Broadway island between 46th and 47th Street? It has been known as Duffy Square since the statue of Father Duffy, famed Padre of the Fighting 69th in WWI, was placed on the 47th Street side. That statue gives the island distinction; that and one other thing—the large flock of fat, lazy pigeons that inhabit it.

About a year from now there will be erected on the 46th Street side, and facing Father Duffy, a statue of Cohan. Funds are being raised now by the 100 members of the George M. Cohan Committee, of which Oscar Hammerstein 2nd is chairman. They'll need $75,000 and Irving Berlin, who suggested the inscription for the statue, has given $10,000. The inscription: "Give My Regards to Broadway."

And so Cohan, through a statue that symbolizes all the things he was, will be close to pigeons, sharing them with Father Duffy. For, as you may have observed, pigeons and statues spend more time in each other's company than pigeons and people.

LOU CHESLER told Lester Dinoff of *Motion Picture Daily* that his Ridgeway Corporation, which is incorporated in this country, will keep scouting for TV libraries . . . *Here's a switch*: A NY TV film sales outfit may use cinema screen ads to call attention to telecasts . . . *Better keep* your mouth shut while watching Paramount's *The Mountain* or your heart will pop right out of it. What a supremely magnificent acting job Spencer Tracy does—and how that audience sighs with relief and applauds involuntarily as he overcomes those high, rocky ridges! Just great . . . *Nowhere and* going nowhere is that projected association of Canadian TV films sales companies. Lloyd Burns of Screen Gems chaired it pro tem but the conclusion was that it's too early for such a body . . . *Did you know* that at least a quarter million dollars worth of TV film commercials went to NY studios from the Toronto area alone in the last year? Reason: No confidence in local quality by the agencies . . . *Have you noticed* that none of the RKO films bought last December for TV by C & C Super Corporation—a deal in which Matty Fox had an interest — has been sold in Canada yet? . . . *Kate Aitken,* talking on *Tabloid* about the Queen at the Victoria Cross tri-centenary celebration in London: "You know, if that girl wasn't Queen, I'd say she ought to be in Show Business." Wouldn't Patricia Fitzgerald, who heads MCA's Canadian talent department, just love to have her as a client! . . . *Would you* call neurotic dogs, much publicized lately, a psychoanimalytical problem? . . . *Ex-ASN* lensman Bob Brooks just joined Chetwynd Films.

# FILM AWARDS

(Continued from Page 1)

ginning at 2.30 p.m. on August 6. Basis: "For its exciting treatment of a difficult subject." Two other NFB films, Julian Biggs' The Shepherd and Daly's The Jolifou Inn, were given Honorable Mention.

First Aid For Aircrew, an NFB production by David Bairstow, took First Award as the best 16 mm. film produced principally for non-theatrical distribution by a Government agency. Basis: "For its realistic treatment combining high instruction content with genuine interest." Frank Spiller's Huff and Puff, from the NFB, got Honorable Mention and Special Mention went to Allan W. Grayston's Identity, produced by the Nova Scotia Film Bureau as the first 16 mm. subject in CinemaScope, and Larry Gosnell's Harvest in the Valley, also from the NFB.

First Award as the best 16 mm. film produced principally for non-theatrical distribution by a non-Government agency was not made but Honorable Mention went to John J. Carey's Carey Studio entry, Miracle of the Bees, made for Carlings Breweries, and Stanley Jackson's Sibling Relations and Personality, from Crawley Films Limited. Special Mention was earned by Peter Cock's The Revolution Is Now, produced by Crawley for Weekend Magazine, and Arthur Chetwynd's Jamboree, made by Chetwynd Films for Eaton's of Canada.

J. V. Durden's NFB subject, Colour of Life, got First Award as the best 16 mm. non-theatrical film in the open category of that type. Basis: "For its sensitive treatment in giving additional dimension to scientific fact." Honorable Mention went to Roger Blais' Les Abolteaux and Special Mention to J. Stanley Moore's Crawley film for the Saskatchewan Golden Jubilee Committee, Face of Saskatchewan.

J. W. Ruddell's Calgary Stampede got First Award in the Amateur competition "For capturing the color and excitement of the Canadian Calgary Stampede." Honorable Mention was awarded W. Lynch's Fox Hunting in Canada and the Norman Cowan-George Herman effort, Mexico—Land of Contrast. Experiment in Animation, by Donna Mortinez, won Special Mention.

In a new class, that of filmed television programs not kinescopes, First Award was given Grant McLean's NFB entry, Saskatchewan Traveller. Basis: "For its realistic treatment and penetrating delineation of character." Another McLean NFB entry, Monkey on the Back, got Honorable Mention, as did Guy Glover's L'Alpinisme, also from the NFB.

There was no award in the feature-film category, nor a selection of The Film of the Year.

## SHORT THROWS

**WORK** is proceeding on J. McDonald & E. Hagen's Willies Theatre, the first in Bonnyville, Alberta.

**CONTENDING** that crime films in Calgary increase juvenile delinquency, Alderman Clarence Mack told City Council that pictures such as Teenage Crime Wave increase the problems of police and he suggested it be banned in the city.

**REDECORATION** and alterations at Famous Players' Capitol in Rouyn, under way for nearly a month, are almost completed. The show continued operations during work but dropped its weekday matinees for the period.

**SUPERVISOR** of radio and television for Young & Rubicam Limited is now W. Hugh Clark, who was, until his appointment, supervisor of commercial operations, radio and television, for the CBC. Clark started in private radio at Preston, Ontario in 1930 and has wide experience in radio and TV advertising. He joined the production staff of the CBC in 1940, moving to the commercial division in 1947 then the new TV section in 1952. His promotion to the position he held when he left the CBC followed in 1955.

**VETERAN** of more than 40 years in the British film industry and well known to Canadians, Maurice Arthur Dent, 68, died recently of a heart attack at his home in London, England. He was founder and director of Associated British Pictures Corporation and latterly was on the boards of a producing and a distributing company.

**MUSICAL** version of The Good Companions is now before the cameras at the Associated British Pictures studio in England. In CinemaScope and Eastman Color, it is based on the classical novel by J. B. Priestley, who recently drew a good deal of attention to his books through a lecture tour in Canada.

**REOPENING** of Odeon Theatres' Sapperton Theatre in Sapperton, BC took place last week. One of six theatres closed in the summer of 1955, the Sapperton operates six days weekly and is under the management of Brent Kelly.


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# Further Changes Unreported Here

Further changes previously unreported by this publication are being revealed in the returns of information for inclusion in the Year Book of the Canadian Motion Picture Industry, which is being prepared now by Film Publications of Canada Limited. The forthcoming edition, the sixth annual issue, is being edited by Hye Bossin, with the assistance of Ben Halter and Esther Silver.

Here are some of the recent changes:

Ben Sommers has taken over as the Foto-Nite representative in Winnipeg.

R. A. Hackbusch is president of the Canadian Radio Technical Planning Board and C. W. Boadway vice-president. Boadway, formerly president, succeeded H. S. Dawson.

Vice-president of Cardinal Films Limited is K. Carter and the secretary is now R. L. Heron.

E. E. Whitely succeeds D. B. Brager as secretary-treasurer of the Edmonton Theatres Association.

New president of Radio-Electronics-Television Manufacturing Association of Canada is J. D. Campbell, replacing C. A. Pollock. J. R. Longstaffe takes over Campbell's position as a vice-president and Fred W. Radcliffe becomes general manager and secretary in place of Stuart D. Brownlee.

Due to the death last year in an automobile accident of George Ganetakos, president and a director of United Amusement Corporation, several executive changes became necessary. J. G. Ganetakos moves up from first vice-president to president and is succeeded by W. G. Lester, who also becomes managing director. W. H. Giles takes over Lester's former position as second vice-president. G. Martineau is named a director, filling the vacancy on the board.

Patricia J. Larkin is now advertising manager of Bell & Howell Canada Limited, succeeding J. Lisle, and H. G. Russell take over from D. McLaurin as sales manager in the Ontario (2) district.

Hal Elias takes over as secretary of the Academy of Motion Picture Arts and Sciences from Edward B. Powell and Perry Lieber is named his assistant. Wendell R. Corey and Hugo Friedhofer replace Powell and William Holden on the Board of Governors.

In charge of the Electronics Division in Toronto of Perkins Electric Company Limited is J. Preston, succeeding E. C. H. Muir.

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

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## A TOWN LIKE ALICE

(From To-Day's Cinema, London)

**with Virginia McKenna, Peter Finch.**

**Directed by Jack Lee.**

**J. Arthur Rank** **113 Mins.**

This is a story of war, and its impact on ordinary people. It is not a story of heroism in the battle-line, nor of thrilling escapes, but of the quiet courage of defenceless women and a dauntless love which survives wretchedness and constant humiliation.

It is a searing account of the ordeal of a group of British women and children captured by the Japanese in Malaya in 1942, their sufferings on the interminable marches, and the strange love affair which develops between one of them and an Australian POW.

Realistic reconstruction of place and period is achieved by profuse use of location material, but attention is concentrated more on the characters and reactions of the women themselves than on the warfare element.

**Performances are direct and largely very credible, direction succeeds in building up a high degree of tension and poignancy, though development is somewhat slow in the opening stages.**

Despite the rather harrowing nature of the story, there is a certain amount of gentle character comedy, and the central love theme is made the more affecting by the background of suffering against which it is conducted. Photography and technical work are highly proficient. This is human drama with a firm romantic interest, a strong star team, and overwhelming women's appeal.

This is a film without bitterness; it contents itself with telling a story of human endurance and love poignantly and forcefully and with absolute sincerity. It is bound to move audiences everywhere.

### 'King And Four Queens'

Eleanor Parker, Barbara Nichols and Sara Shane will star with Clark Gable as three of the queens in UA's The King and Four Queens.

## Mai Zetterling Cast

Swedish Mai Zetterling has been signed to team with Tyrone Power in Copa Productions' Seven Waves Away, CinemaScope-Technicolor drama which Ted Richmond will put before the cameras, with Richard Sale directing from his own script and John R. Sloan producing.

## THE ANIMAL WORLD

(From The Film Daily, NY)

**Warners (Technicolor) 82 Mins.**

**A TRACING OF THINGS EARTHLY FROM MOLECULES TO HUMANS, COMBINING ANIMATION WITH REAL-LIFE. SHOULD APPEAL TO ALL AGES, WITH EMPHASIS ON THE YOUNGER GENERATION.**

Calculated to attract and hold audiences of all ages. The Animal World is a review of things earthly from the molecule of two billion years ago, to the human being of today.

Written, produced and directed by Irwin Allen, the footage is a combination of the work of animators Willis O'Brien and Ray Harryhausen, special effects supervisor Arthur S. Rhoades, photographer Harold Wellman and naturalist lensmen throughout the world. Their combined efforts have turned out an interesting film which alternates between solemn affirmations and humorous quips, picturing different stages of the animal world as it unfolds.

**Having decided educational value in addition to entertainment, the production should prove an asset to those interested in luring children's trade. With so few features aimed specifically at youngsters, The Animal World should be highly successful in this respect, although its appeal need not be limited to this group.**

Beginning with the lifeless earth of two billion years ago, the film traces the growth of one-celled animals through oceanic beings, the lizard and dinosaur age, the termites and ants which survived volcanic eruptions, animals which we know today and the human animal, whose soul distinguishes him from other creatures.

**CREDITS: A Windsor Production; Written, produced, directed by Irwin Allen; Production associate, George E. Swink; Music composed and conducted by Paul Sawtell; Photography, Harold Wellman.**

**DIRECTION: Very good.**

**PHOTOGRAPHY: Fine.**

## THE MAN WHO KNEW TOO MUCH

(From The Film Daily, NY)

**with James Stewart, Doris Day.**

**(VistaVision-Technicolor)**

**Paramount** **120 Mins.**

**RANKING WITH HITCHCOCK'S BEST, THIS SHOULD DEVELOP AS ONE OF PARA.'S BIG MONEY-MAKERS THIS YEAR. IT EMBODIES ALL THE INGREDIENTS OF A SOLID HIT.**

Another that will most certainly be termed a "Hitchcock success," The Man Who Knew Too Much is a showcase for the talents of its creator. Building his story casually, the director has injected mounting interest and suspicion leading to the tensest of situations and wringing anguish from the coldest of audiences. This perfectionist in the art of suspense has achieved another piéce de resistance for his legions of fans.

**Starting with an excellent cast headed by Jimmy Stewart and Doris Day, the film also boasts expert lenser Robert Burks and a topnotch screenplay by John Michael Hayes and Angus MacPhail. The setting is at first French Morocco, later London. Photographer Burks has captured some unusual market place backgrounds in the former, adding to the film's entertainment value.**

Peopled with the kind of unusual faces found in most Hitchcock pictures, the better known members of the cast include Brenda de Banzie, Bernard Miles, Ralph Truman and Daniel Gelin. Every member is exceptionally good, with rave notices going to Miss Day. Her portrayal of a mother torn between mixed emotions is one that is certain to be remembered, while Stewart, as her husband, is admirable.

**CAST: James Stewart, Doris Day, Brenda de Banzie, Bernard Miles, Ralph Truman, Daniel Gelin, Mogens Wieth, Alan Mowbray.**

**CREDITS: Director, Alfred Hitchcock; Screenplay, John Michael Hayes, Angus MacPhail; Based on a story by Charles Bennett and D. B. Wyndham-Lewis; Photography, Robert Burks.**

**DIRECTION: Masterful.**

**PHOTOGRAPHY: Excellent.**

## 23 PACES TO BAKER STREET

(From The Film Daily, NY)

**with Van Johnson, Vera Miles, Cecil Parker.**

**(CinemaScope-DeLuxe Color)**

**20th-Fox** **103 Mins.**

**FINE PERFORMANCES HIGHLIGHT THIS MYSTERY MELODRAMA SET IN PRESENT DAY LONDON. TENSION MOUNTS ALL THE WAY. GOOD BOXOFFICE PROSPECTS.**

An effective and suspenseful picture has been made from Philip MacDonald's novel telling of a blind author's search for certain individuals whom he has overheard planning a crime. The Henry Ephron production was effectively filmed in London by Milton Krasner in CinemaScope and DeLuxe color, and makes good use of the city and its well known fog in unfolding the tale.

**Although Van Johnson is the only top boxoffice name in the cast, his co-star, Vera Miles, is a talent to watch. She plays her role in fine style under the guidance of direcor Henry Hathaway. The supporting cast, including Cecil Parker, Patricia Laffan, Maurice Denham and Estelle Winwood come off well. Johnson, in the difficult role of the blind man, should win a whole raft of new fans with his fine performance.**

Producer Ephron's production values are high and measure up accordingly. The screenplay by Nigel Balchin is tightly worded, leaving a lasting impression of sustained danger as the script comes to a close.

**CAST: Van Johnson, Vera Miles, Cecil Parker, Patricia Laffan, Maurice Denham, Estelle Winwood, Liam Redmond, Isobel Elsom, Martin Benson.**

**CREDITS: Producer, Henry Ephron; Director, Henry Hathaway; Screenplay Nigel Balchin; Based on a novel by Philip MacDonald.**

**DIRECTION: Able.**

**PHOTOGRAPHY: Very Good.**

### RKO Signs Arthur Lubin

Arthur Lubin has been signed by RKO to an exclusive producer-director contract that calls for his services for a period of three years.

## FORD FOUNDATION IN CANADA

**When the Variety Clubs International recently gave its Humanitarian Award to Henry Ford II, it aroused curiosity in Canadian minds about Canadian benefits from The Ford Foundation. The Canadian Film Weekly, seeking information, got some from Louis Breglio of the Office of Reports.**

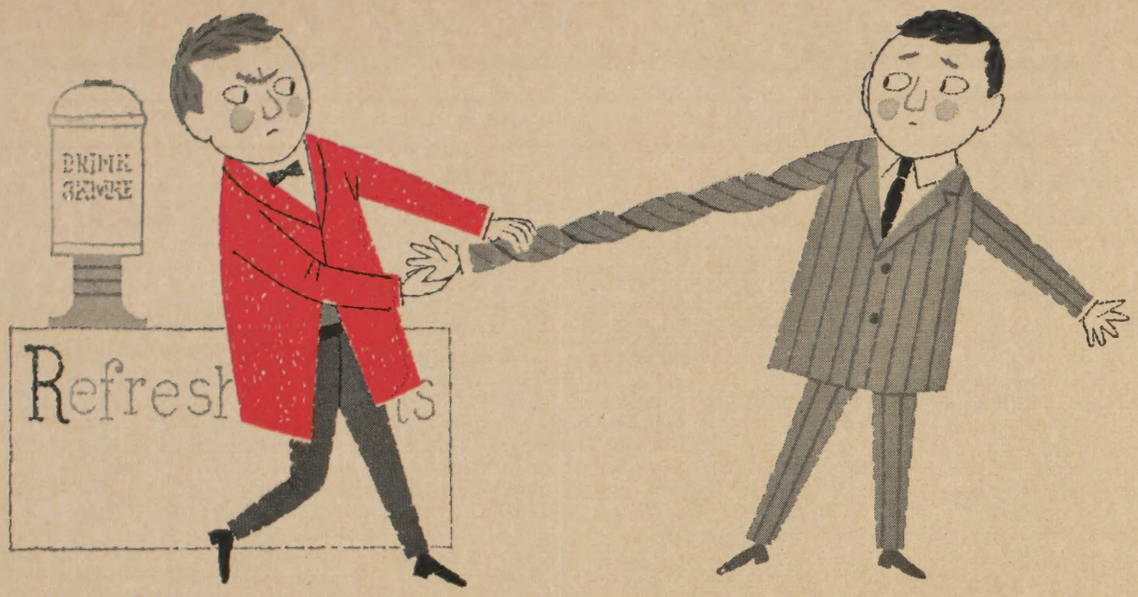
**Among the Canadian institutions which received grants from the Foundation are the Canadian International Student Service (World University Service of Canada), the Royal Institution for the Advancement of Learning (McGill University, Montreal), the University of British Columbia, the University of Toronto and Queen's University, (Kingston).**

**The grants are used for special projects within the institution's activity. The 1955 annual report of The Ford Foundation will be out soon.**

## Nairn's FPCC Report Wins Mag's Award

Merit Award, one of 100 given after examination of 500 annual financial reports, was given James R. Nairn, head of public relations for Famous Players, by the Financial World, a USA publication.

Award noted "Distinguished Achievement" and stated that it was "In Recognition of the Excellence of Its 1955 Report to the Shareholders."

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